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The INSTITUTER
1931

Published annually by the

INSTITUTER STAFF

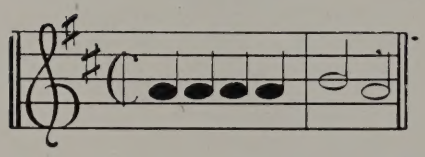
of

Dana's Musical Institute

WARREN, OHIO

Foreword

NOT only to picture faithfully and distinctly our life here at D. M. I., and the scenes amid which we spend our student days, but also to retain for the years to come something of the heart of the Institute and Loyalty to the Alma Mater—this is the earnest hope and aim of the Staff in presenting this volume of the Nineteen Thirty-One Instituter.



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Dedication

We the staff of 1931 sincerely dedicate this volume to Prof. J. A. Schmitt, who, by his fine character and splendid teaching, has endeared himself to all his pupils and associates.

"Let music charm me last on earth,
And greet me first in Heaven."

—Anon.

GRACE SCHULZ
Editor in Chief

GERALD CURRY
Business Manager

Publication

THE purpose of the Instituter is to establish a permanent record of events and happenings; so that looking at this volume in years to come will bring back those of college days; and memories cherished, that have at the time been forgotten.

The Staff for this year includes:

Staff 1931

Editor in Chief
Grace Schulz

Literary Staff
Phyllis Curry
Joanne Crum
Wallace Franks

Business Manager
Gerald Curry

Advertising Manager
Ted Cessna

Circulation Manager
Herbert Franks
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Wit and Humor
Norris Broomall

Secretary
Ellen Urich

Reporters
Irene Dresner
Cecil Gordon
Mary Lou Primmer
Grace Schulz

Treasurer
Prof. J. D. Cook

Faculty Advisors
Prof. Lynn B. Dana
Prof. Charles H. Lowry

"AN Institution is but the lengthened shadow of a man." The founder of D. M. I. desired that the school be a place where serious minded people might obtain a musical education which was at once thorough and practical. Those of us who are following music as a vocation should first of all make our work and our lives *practical.* We represent a great profession. No other can compare to it in influence upon others—unless it be the clergy. We are the missionaries of high idealism but our music must be a practical, living thing. We are many times accused of being dreamers, an ultra temperamental group of humans and an otherwise unreliable set of folks but in the *true* musician are to be found people who dream, yes, but who make their dreams come true, whose temperament is of a well tempered type, who are true to their ideals and who hold the respect of the community in which they live. Pupils of D. M. I. are ever reminded that the ideas and ideals of the founder still remain, that your profession deserves the best in you and that you have been given an opportunity here to develop a thorough, practical musical education. Make the most of it that your shadow, too, may be lengthened.

—Lynn B. Dana.

THE world responds to music in its hour of joy, elation, recreation, sadness, grief and adversity. It is universal in its application; its influence, surely not materialistic, is inspiring to all moods of the human family. Could we imagine any form of entertainment without it's musical motiff, background or accompaniment; or in the hour of trial find a greater solace by any other expression. Of course there are many kinds of music as there are many kinds of speech; each has its fitting place in the expression of man's most noble impulses.

How fortunate then to study music in many of its branches. What a fine background a graduate should have if he or she have taken their work seriously and lovingly. They will go out well-rounded musicians with feeling that they are not the only ones capable of performing. In true musicianship we find brotherhood and sympathy. Each one having something to give the other. Each one having their part to play in the beautiful world of music.

Happiness is found in giving. The more that is individually known the more can then be imparted—if one knows the art of self-expression. Therefore study and practice go in hand as a help towards interpreting the works of the great composers.

Appreciation must not be lacking for those, who while somewhat obscure, make all things possible by devotion and sacrifice to further worthy effort.—Our Parents.

—Grace E. Schulz—*Class of 1931.*

THERE is a wide difference between study and practice. They resemble each other in so far as they both require energy and time.

Practice is physical activity which requires a great amount of time and numerous repetitions.

Study, on the contrary, is the highest and most concentrated type of mental activity. In music it means absolute accuracy in notation, rhythm, technic and includes tonal beauty, dynamic shading, phrasing, etc.

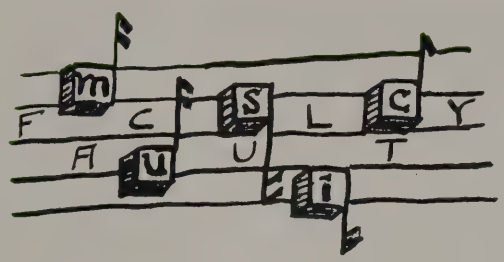
The proportion in which these two types of activity are combined determines the difference between practicing and real study, also the proportion in which real study enters into the daily work of the student determines the success of the student.

In a musical performance every detail is important. It is perfection in little things which distinguishes the artist from the amateur. One detail which many students disregard is that of listening. Every sound that is produced should be heard with open ears, in order to accurately ascertain any deficiencies. The detail which is most difficult to the individual should be practiced most. One should realize that instead of being a detail, that it is a matter of vast importance until it has been conquered and brought into submission.

De Pachmann, the piano virtuoso makes this statement, "No one could possibly believe more in self help than I. The student who goes to a teacher and imagines that the teacher will cast some magic spell about him which will make him a musician without working, has an unpleasant surprise in store for him."

The virtuoso is great because he really knows and works.

—Nellie G. Dehnbostel—*Class of 1922.*



Music washes away from the soul the dust of everyday life.

—*Auerbach.*

The Faculty

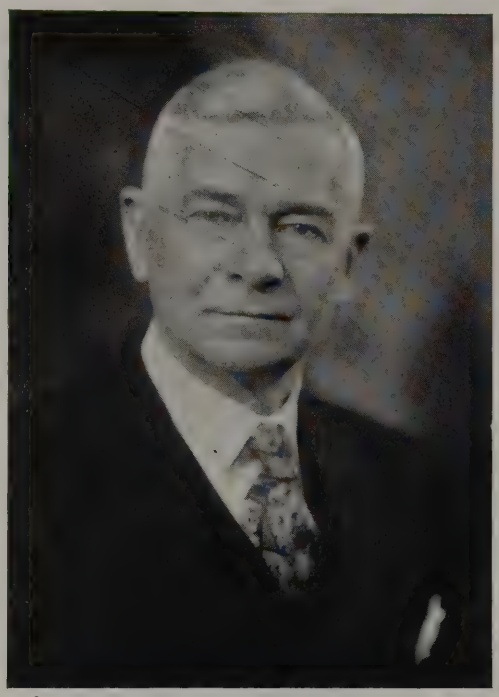
THE faculty of D. M. I. is made up of people who have no interest other than music. and thereby they spend all of their time on that subject. They do everything in their power to help the pupils make a success of their wanted profession, and in this way the students do not become discouraged. A wonderful attitude exists between the pupils and teachers and friendship is one of the main factors.

LYNN B. DANA

A. C. M., F. C. M., M. A. M., R. A. M.

President

Representative Royal Academy of Music, London, England. Pupil of Anton De Kontski, court pianist to Emperor of Germany; Robert Goldbeck, William Sherwood, Fannie Bloomfield Zeisler, Jacob Schmitt; pianist, accompanist, director of band, orchestra and chorus. Former president, Ohio Music Teachers' Association, Rotary Club, Masonic Club and local Board of Education. Tau Delta Beta.

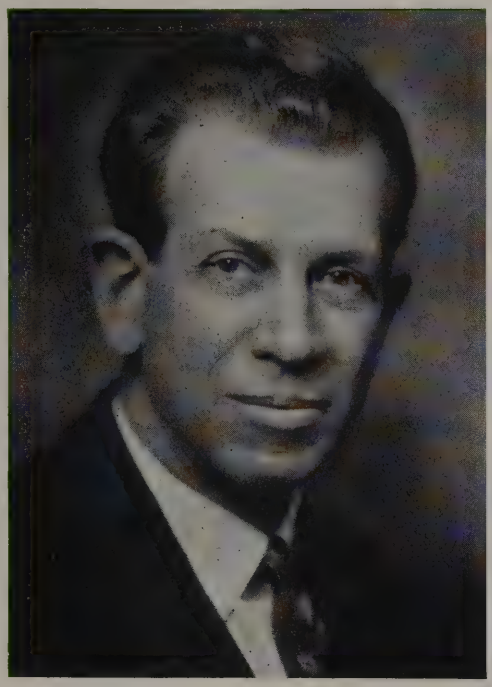


J. D. COOK

Wood-wind Department. Theorist and Composer. Bachelor of Music, Fellow in Art of Music, Master of Music. Many of his pupils have occupied positions with great bands and orchestras of the country and are soloists of ability. Mr. Cook has been a member of the D. M. I. Symphony, the Chautauqua (N. Y.) Orchestra, Roger's Band and Bar and Measure Club.

JACOB SCHMITT

Bachelor, Fellow and Master in the Art of Music. Head of Piano Department. Pianist, organist, composer. Pupil of Liebling, Mason, Sherwood, Kelso and other noted teachers.



L. V. RUHL

Bachelor, Fellow and Master in the Art of Music. Piano, 'cello and contra-bass. Director Conservatory Music, Streator, Ill.; member Chautauqua (N. Y.) Orchestra; organist, composer and choir director; Bar and Measure Club.

ROSS HICKERNELL

Bachelor, Fellow and Master in the Art of Music. Director of Brass Department. 1st trumpet Innes' Band; solo trumpet Kryl's Band; soloist Mozart Club, Boston; concert soloist Lyceum and Chautauqua; instructor of music Orchard Lake Military Academy; instructor Training School, Vineland, N. J.; instructor University of Oregon; instructor Chautauqua, N. Y., Summer Schools. Tau Delta Peta Fraternity.

CHARLES H. LOWRY

Bachelor, Fellow, Master in the Art of Music. Director Violin Department. Instructor University of Wooster, Ohio; Head of Music Department State Teachers' College, Warrensburg, Mo.; soloist Hallowell Concert Co.; concert master Chautauqua (N. Y.) Orchestra; pupil Willy Hess, Berlin, Germany. Dean of Faculty D. M. I. Tau Delta Beta Fraternity.

WALTER HIRST

Bachelor, Associate Degree America Guild Organists. Formerly organist at St. Marks, New Briton, Conn. At present organist at Christ Episcopal Church and head of the organ department.

KATHRYN GUARNIERI

Bachelor and Fellow in the Art of Music. Head of Vocal Department. Pupil of Oscar Saenger and celebrated teachers in France and Italy. Sigma Alpha Iota. Soloist and recitalist.

NELLIE GWYNNE DEHNBOSTLE

Bachelor of Music. Theory, composition and Solfege. Organist and composer of many anthems, organ compositions and a Suite for orchestra. Sigma Alpha Iota.

RETTA N. DANA

Bachelor and Fellow in the Art of Music. Director Children's Piano Dept. Head of Nimocks School of Music and teacher in Central Normal College, Great Bend, Kansas. Sigma Alpha Iota.

DOROTHY GILBERT

Bachelor in the Art of Music, teacher History of Music. At present leave of absence studying at Columbia University Teacher's College, New York.

FLORENCE LOWRY

Bachelor in the Art of Music. Pupil of Professor Georg Schumann, Berlin, Germany. Sigma Alpha Iota. Head of Piano Department, State Teachers' College, Warrensburg, Missouri. Teacher of piano, organist.

Sing a Song of Music
Sing of do-re-mi.
Staffs your step to measure,
For each flat a key.
Sing of scores of good times,
Times that can't be beat,
Rounds of minor pleasures,
Notes so gay and sweet.
Sing of major blessings,
Such as clefs to scale,
Bars and accidentals
Sharps that lessons hail.
Gaily sing in chorus
Of our nice long rest;
Sing a song of music,
Etude I love best.

Senior Library

So Big.....Ruth Velte
Peg O' My Heart.....Peg Husted
Success.....Bill Kennedy
"She".....Mary Helen Daugherty
Age of Innocence.....Opal Smith
A Man of Ages.....Don Hurrelbrink
A Certain Rich Man.....Jess Freeman
Girl of the Golden West.....Gertrude Senard
Proud Lady.....Helen Kephart
"Sonny".....Wally Franks
A Young Man's Fancy.....Grace Schulz
Seventeen.....Ed Young
Innocent Bystander.....Benny Lehto
Flaming Youth.....Joanne Crum

Seniors

Seniors

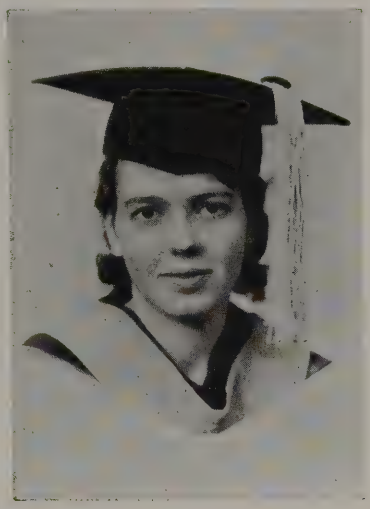
IT has been said that an illustrious class enters a college every four years, and it is with pride the Class of 1931 claims that exceptional honor.

The goals reached by individuals and by the class as a whole have not been a matter of luck, but have been attained through hard work, for we have learned that if we want anything we must go after it—hard.

In the Fall of 1927 we were certainly well "received" by the Sophomores. Since then we have been outstanding in school activities. Every year has been marked by some unusual social "stunts" at the annual Christmas Frolics and Class Day. The parties we sponsored must be given their due place. We know how to show everyone a great time.

Throughout our college course we have shown ourselves worthy of responsibility and capable of work; and for this reason our years have been pleasant ones, for "work fits us to know, to grow, and to enjoy."

In leaving our Alma Mater for a wider field, we are assured that whatever of worth we embody, we owe to our career at the Institute.



JOANNE CRUM
S. R.
PITTSBURGH, PENNA.

"Sing again with your dear voice revealing a tone of some world far from ours."—Shelly

Major—Voice
Secretary Sophomore Class
Treasurer Senior Class
Annual Staff
Chaplain
Inter-fraternity Council

MARY HELEN DOUGHERTY
S. R.
EBENSBURG, PENNA.

"Sing-Music was given to brighten the gay and kindle the loving."
—Thomas Moore

Major—Voice
Chorus '28-'30-'31
Muse—Sigma Rho '31

HERBERT FRANKS
T. D. B.
UNIONTOWN, PENNA.

"Minds of a lofty kind wander unceasingly around the abyss of thoughts that are without an end."
—Madame de Stael

Major—Trumpet
Band '28-'29-'30-'31
Orchestra '29-'30-'31
Chorus '29-'31
Class President '30
Staff '28-'29-'30-'31
President Tau Delta Beta '31
Trumpet Trio '30-'31

WALLACE FRANKS
T. D. B.
WOOSTER, OHIO

"He is gifted with genius who knoweth much by natural talent."
—Pindar

Band '28-'29-'30-'31
Orchestra '30-'31
Chorus '31
Sophomore Vice-President
Wood-Wind Quintet
Annual Staff
Tau Delta Beta

JESS FREEMAN
T. D. B.
UNIONTOWN, PENNA.

"He builded better than he knew the conscious stone to beauty grew."
—Emerson

Major—Trumpet
Orchestra '30-'31
Band '28-'29-'30-'31
Chorus '31
Second Vice President T. D. B.
Tau Delta Beta

GERTRUDE GARDNER
S. A. I.
GREAT BEND, KANSAS

"Like Heaven's image in the smiling brook, Celestial peace was pictured in her look."—Campbell.

Major—Violin
Post Graduate
Orchestra '31
Vice-President S. A. I. '31

PEG HUSTED
S. A. I.
CONNEAUT, OHIO

"Her ivory hands on the ivory keys strayed in a fitful fantasy."
—Oscar Wilde

Eastman School of Music '28
Staff '30-'31
Chorus '29-'31
S. A. I. Scrap Book Editor '31

BILL KENNEDY
T. D. B.
WARREN, OHIO

"Stung by the splendor of a sudden thought."—Browning

Major—Violin
Orchestra '28-'29-'30-'31
Vice-President T. D. B. '29
President T. D. B. '30
Megas Delta T. D. B. '31
Vice-President Class '30
Viola Scholarship '30-'31

HELEN KEPHART
S. A. I.
NILES, OHIO

"To dazzle let the vain design to raise the Thought, and touch the Heart Be thine."—Pope

Major—Piano
Violin
Chorus '29-'31
Secretary Junior Class '30
Sigma Alpha Iota '30-'31
Orchestra '31

BERNHARD LEHTO
T. D. B.
MONESSEN, PENNA.

"A velvet flute-note fell down pleasantly upon the bosom of that harmony."—Lanier

Major—Flute
Flute Scholarship
Band '28-'29-'30-'31
Orchestra '28-'29-'30-'31
Chorus '28-'29-'30
Tyler T. D. B. '29
Senior Guard T. D. B. '30
Secretary T. D. B. '31
Inter-fraternity Council
Wood-wind Quintet '28-'29-'30-'31
Tau Delta Beta

GRACE SCHULZ
S. A. I.
YOUNGSTOWN, OHIO

"The mind, the music breathing from her face."—Byron.

Major Piano
Voice
Chorus '29-'31
Editor Annual '30-'31
Organist S. A. I. '30
Editor S. A. I. '31
Aluminae Committee '31

GERTRUDE SENARD
S. R.
WARREN, OHIO

"When she passed it seemed like the ceasing of exquisite music."
—Longfellow

Major—Piano
Chorus '29-'31
Secretary Senior Class '31
Secretary Inter-fraternity Council
President Sigma Rho '31
Alumnae Committee '31

OPAL SMITH
S. A. I.
NORTH CANTON, OHIO

"How light the touches are that kiss the music from the chords of life."
—Patmore

Major—Piano
Tympani
Band '29-'30-'31
Orchestra '29-'30-'31
Chorus '29-'31
Secretary Sigma Alpha Iota '30-'31

RUTH VELTE
S. A. I.
YOUNGSTOWN, OHIO

"For oh! Eternity's too short to utter all thy praise."—Addison

Major—Piano
Chorus '29-'31
Treasurer S. A. I. '31
President S. A. I. '31
Inter-Fraternity Council

ED YOUNG
B. & M. CLUB
BREMERTON, WASHINGTON

"Variety's the very spice of life, That gives it all its flavor."
—Cowper

Major—Trombone
Orchestra '28-'29-'30-'31
Band '28-'29-'30-'31
Bar and Measure Club '31
Treasurer B. &. M. Club '31

Senior Class Will

To Whom It May Concern:

We, the class of 1931, in nineteen individual and distinct parts, being about to pass out of this sphere of education, in full possession of a crammed mind, well-trained memory, and almost superhuman understanding, do make and publish this, our last will and testament, hereby revoking and making void all former wills or promises by us at any time heretofore made or mayhap carelessly spoken, one to another, as the thoughtless wish of an idle hour.

As to such estate as it has pleased the Fates and our own strong hands and brains to win for us, we do dispose of the same as follows:

Item:

We give and bequeath to the dear faculty, who have been our instructors in all the wisdom of the ages, a sweet and unbroken succession of restful nights and peaceful dreams. It has been a hard strain on them for Seniors are said to be at all times and under all conditions difficult to manage. But they have all done their duty, and verily now they shall have their well earned reward.

Item:

Again, we give and bequeath to our beloved faculty all the amazing knowledge and startling information that we have furnished them from time to time in our various examination papers. We know that much which we have imparted to them in this way must have been entirely new to them, as well as to all teachers and students everywhere, and would throw much new light on many a hitherto familiar line of thought, throughout the whole world of science and learning, even outside the halls and walls of D. M. I. If the faculty see fit, they are hereby authorized to give out such of this information to the world as they may feel the world is ready to receive. We trust they will also feel at perfect liberty to make use of all such bits of wisdom and enlightenment for the education of the classes to come after us. This of course, is left entirely to their personal discretion.

Item:

We give and bequeath to our beloved President Prof. Lynn Dana our sincere affection, our deepest reverence, our heartiest gratitude, and the whole unlimited wealth of our eternal memory.

Item:

We give and bequeath to the Junior class, as a student body, Ben Lehto's knowledge of the arts, philosophy, economics, science and the universe in whole or in part. We trust the class may be able to survive it.

Item.

The following may seem but trifling bequests, but we hope they may be accepted, not as worthless things lavishly thrown away because we can no longer keep them but as valuable assets to those who may receive them and a continual reminder of the generosity of heart displayed in our free and full bestowal.

To Bill Herr, Martha's teaching ability.

To Olive Venn, Joanne's "it".

To Elizabeth Rice, Mary Helen's "voluptuousness".

To Earl Othersall, "Dave" Davenport's ability as a composer.

To O. P. Lee, Herb's first trumpet seat.

To any member of the student body who has a strong voice but only one note, we bequeath the honored position of being the first one to sound the key for any song about to be sung. "Wally" Franks has been our valued "tuner-up" this year.

To Prof. Hickernell, Jess Freeman's Conn Trumpet.

To Mary Lou, "Gertie's" band of "rhythm makers".

To Norris Broomal, Don transfers his title of "Deacon".

To Irene Dresner, Peg's power of "loquacious" speech.

To "Dot" Larson, Helen's studiousness.

To "Bob" Wilson, Kennedy's executive ability but not his beauty. He'll still feel the need of that, he fears, and wouldn't be coaxed nor cajoled into leaving it behind, even with "Bob", who needs it so badly.

To Fred Barrows, "Bennie's" "Theme Song Complex".

To Phineas, Copper forfeits his title as "the best dressed man" at D. M. I.

To Vernon Blanchard, Grace's poetic tendencies.

To some benighted Freshman, anybody who will accept it as it is as yet unclaimed, "Cert" Senard's troubles as Class Secretary.

To "Percy" Stannard, Opal's ursomeness.

To Lynn Jr., Ruthie's petiteness.

To Jim Staley, Ed's indifference.

Item:

The subjoined list will be recognized as entailed estates, to which we do declare the class of 1932 the real and rightful successors.

First, our seats in the class room. May they endeavor to fill them as advantageously, as promptly and as faithfully as we have done. Our seats in the Concert Hall may be taken by whosoever is able to grab them first.

Second, our Senior dignity. May they uphold it forever, with all seriousness and gravity, endeavoring to realize its vast importance, in spite of their natural light-mindedness and irresponsibility.

Third, any stubs of pencils, erasers, scraps of paper or fragments of tunes that we may inadvertently leave behind us in the excitement and haste of gathering up our cherished treasurers for the last time. May they feel free to make of them and feel perhaps, that they may in some mystic way, impart some of our great knowledge to them.

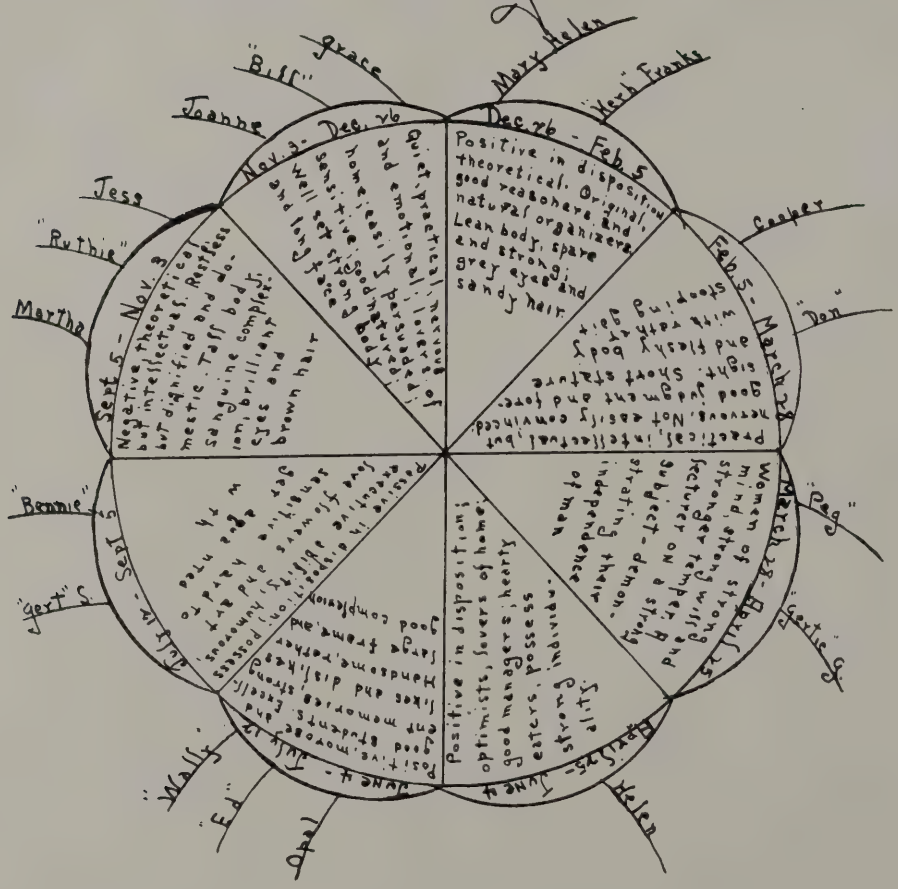
Besides these enforced gifts, we leave—not of necessity, but of our own free will—our blessing, tender memories of our pleasant association together, and a pledge of friendship from henceforth and forever.

All the rest and residue of our property, whatsoever and wheresoever of what nature, kind and quality soever it may be and not hereinbefore disposed of, we give and bequeath to our beloved Papa Dana for his use and benefit absolutely and to be disposed of for the good of the coming classes as he may see fit.

And we do hereby constitute and appoint the said Professor sole executor of this our last will and testament.

In witness whereof, we, the class of 1931, the testators, have to this our will, written on one sheet of parchment, set our hands and seal this 12th day of June, Anno Domini, one thousand nine hundred and thirty-one.

Seniors' Horoscopes



"Were it not for music,
We might in these days say:
The beautiful is dead."

—Disraeli.

Junior Class

Junior Class

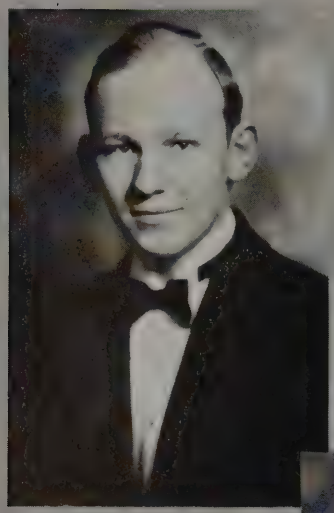
Cecil Gordon—*President*
Alpheus Arter—*Vice-President*
Homer Taylor—*Secretary*
Elizabeth Rice—*Treasurer*

WITH the decorum and dignity that is befitting Juniors, we left the strenuous work of initiating the Freshies, in the hands of others. We merely lent the wisdom and knowledge of mature experience on that festive occasion.

If we were a little slow in getting started we certainly made up for lost time at the Pep Banquet and the Frolics afterward. The presentation of the thrilling drama "Blood-Stained Bread Knife" was a complete success, even if we forgot to get a bread knife. "Sonny Boy" Curry stole the show with his "small" part, in spite of the superb acting of the leading thespians of D. M. I. All in all we enjoyed a large evening.

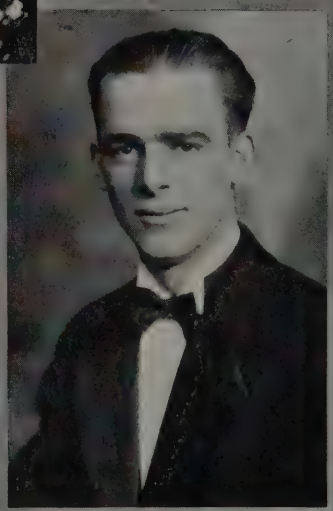
Together with the Sophs we sponsered the Valentine Party, and we gave them something different in the way of decorations, with our locomotives, cog-wheels, airplanes, etc.

Our class day stunt was a huge success, and was a fitting close to a very active and successful year.



Sophomore

Class



Sophomore Class

Olive Venn—*President*
Norris Broomall—*Vice-President*
Mary Lou Primmer—*Sec. and Treas.*

IT was at the beginning of the "Great Depression" that we first came to dear old D. M. I., so that accounts why our class remains small.

This year with the help of some upper classmen we did justice to our Freshmen on Initiation Day—took part in the annual Christmas Frolic—and, with assistance of the Juniors, gave the Valentine Dance; at the Annual Class Day we sure made a big hit.

We're just half way thru our journey in the halls of D. M. I. but already we have dreams of bringing honor to our Alma Mater.

FRESHMEN

Freshmen Class

President—Fred Barrows
Vice-President—Wm. Catliff
Treasurer—Gene Miles
Secretary—Phyllis Curry

THE freshmen at Dana's were formally initiated on September 20, 1930. They were beautifully painted up, and dressed in grotesque clothes. A freshmen fife and drum corps led the march around town. It was more fun to see several boys propose to chance female pedestrians, and to hear some of the speeches made in front of an interested audience. A good time was had by all (at the expense of the freshmen.)

In the evening the freshmen were assembled together, all dressed in pajamas, and paraded through town. After the pajama parade a dance was held in Dana Hall.

On October 31, 1930, the freshmen gave a Hallowe'en Dance, which was a great success. One of the greatest attractions was the old-fashioned bar the "Blind Tiger" at which doughnuts and cider were served. Then followed a trip upstairs through the dark rooms, and some of the surprises were skeletons, mattresses and a few other things that made the Hallowe'en Dance such a great success. Elizabeth Mazzochi won the prize for the funniest costume, being dressed as an old Negro pappy. Bill Kennedy also won honors coming as a bold pirate. Wally and Joanne easily walked off with the prize for the prettiest costumes, being Pierrot and Pierette.

At the Christmas Frolics the Freshmen class showed its merits. Four acts of vaudeville were presented. The first act consisted of the girls of the class giving a chorus dance. They were followed by Louis Hoover, Charles Rycklick, and Jimmie Stafford offering "Modern Harmony." Persis Stannard gave a solo tap dance as the next number. And last but not least came the hit of the evening, the "Spring Dance" by Maurice Amon, Cloise Ensor, and Arthur Altimus.

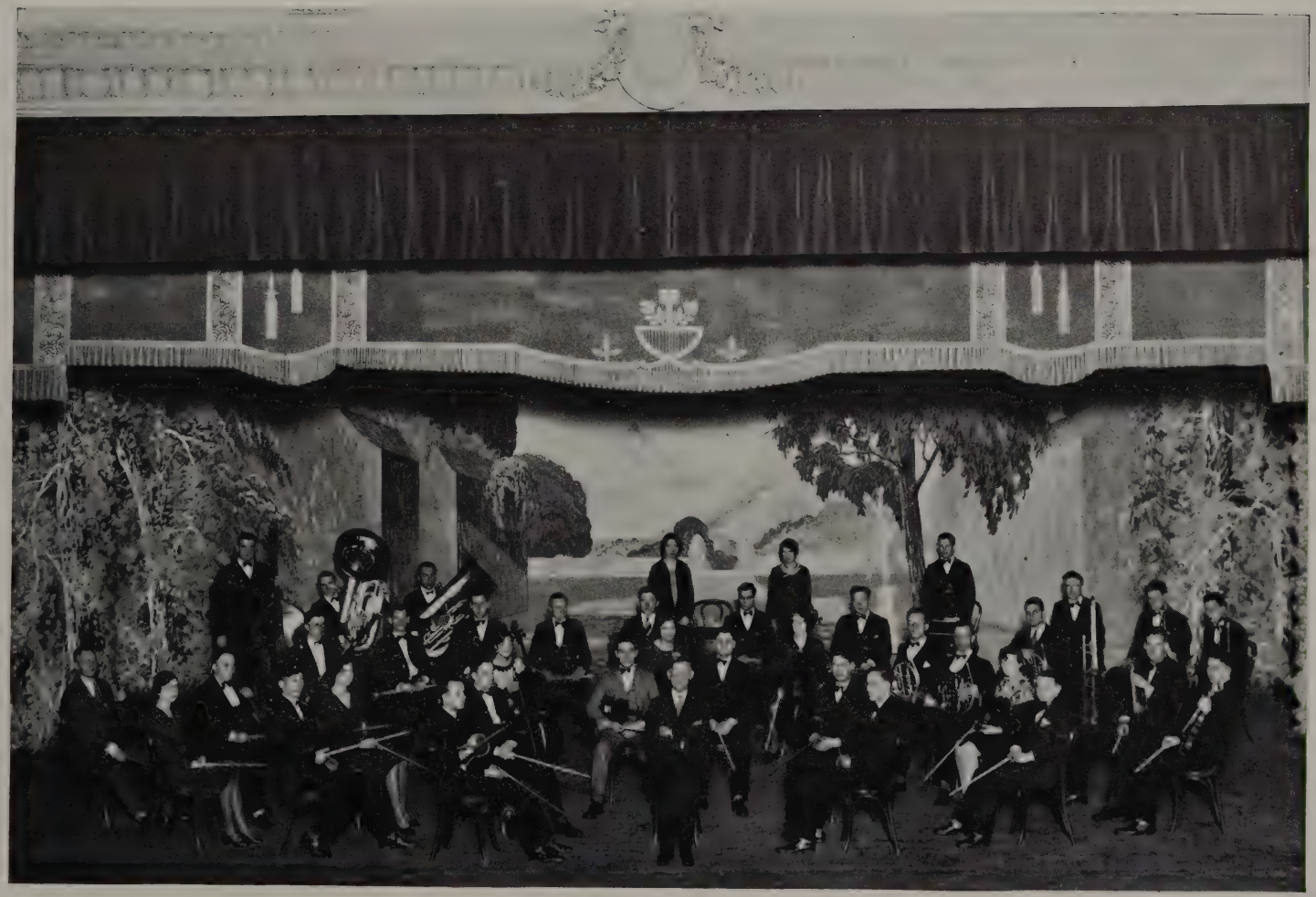
On Class Day the freshmen again walked off with honors with the very clever act they presented, one of the activities of the school year that the freshmen have taken part in.

Dana Literature

Woman's Home Companion.....Don Hurrelbrink
Snappy Stories.....Bill Herr
Vogue.....Louis Hoover
Motor Magazine.....Ed Young
The Westerner.....Gene Miles
Etude.....Olive Venn
Barber's Supplies.....Cooper Rice
Movie Weekly.....Joanne Crum
Irish News.....Louis Cohen
Country Gentleman.....Homer Taylor
Literary Digest.....Dot Larson
Judge.....Herb Franks
Detective Stories.....Kitty Franks
Smart Set.....Grace Schulz
American.....Tito Fabrizio
Athletics.....Lynn Dana and Fred Barrows
Scholastic.....Jerry Neimeyer

Music is a universal language. Where speech fails, there music begins.

—Charles W. Landon.



Orchestra

THE D. M. I. Symphony Orchestra has been in existence since 1869. Throughout the 62 years that has passed the D. M. I. Orchestra has shown what can be produced throu daily rehersals.

During the past year the members of the orchestra have become acquainted with such composers as Beethoven, Brahms, Weber, Mendelssohn and many others to numerous to mention.

Special stress was laid on phrasing, interpretation, rhythmic beat and faultless intonation. At times students were allowed to direct the orchestra and concerts were given under student conductors.

The orchestra has had a splendid year and is to be congratulated on having Mr. Charles H. Lowry, head of the violin department, as director of the D. M. I. orchestra.

Among the numbers presented this year are:

Einsugsmarsch der Bojaren . . . . . Halvorsen
Symphonie No. 7 (Militaire) . . . . . Haydn
Overture "Rosamunde" . . . . . Schubert
Symphony No. 1 C Major Op. 21 . . . . . Beethoven
Overture Lenora No. 3 Op. 72 . . . . . Beethoven
Overture Sakuntala . . . . . Goldmark
Symphony No. 4 Op. 98 . . . . . Brahms
Slavischer Marsch Op. 31 . . . . . Tschaikowsky
Les Patineurs—The Skaters . . . . . Waldteufel
Symphony No. 5 Op. 67 . . . . . Beethoven
March (Pomp and Circumstance) . . . . . Elgar
Overture Euryanthe . . . . . Weber
Unfinished Symphony . . . . . Schubert
Overture—Fingal's Cave . . . . . Mendelssohn

Concert Band

CONSISTANT with prevailing conditions in general, the Concert Band has this year met many discouragements; nevertheless, tho smaller in number, we have had a good balance of instruments; and capable players.

Never before, even with larger numbers, has it been possible to develop and prepare a gropram so quickly and easily.

It had been possible this year, had conditions been normal, for the band to have assumed a distinct professional air.

Never before has the band received the recognition and prestage accorded it this year. Thrice its director had been invited to conduct prominent bands of the country. The Goldman Band in its A. B. A. Program, an event of last summer; The U. S. Navy Band, Ltd., Charles Benter Conductor, in October; and a band of four hundred of Bostons finest, in the "Gilmore Memorial Concert" at Boston, dedicated to the great bandmaster Patric Gilmore in April. An event of outstanding importance.

The principal concert of the year was given Jan. 28, in Central Christian Church Auditorium. It was a program of excellent musical content, and exceptionally well played. The high point of interest being focused upon the soloist of the evening, Mr. Richard Stross, celebrated trumpet soloist of Chicago, whose playing of extremely high tones, rather astonished his audience. It was a great opportunity for D. M. I. band players to come into the close association with this noted personality, which the three days of his visit with us made possible.

The band also appeared in concert in Dana Hall; Konold Auditorium; and during "Music Week" in a short program at Warren Opera House.

The closing program of the band during commencement week, will contain three interesting concertos with band played by the three graduating members, Herbert Franks, trumpet; Jess Freeman, trumpet and Edward Young, trombone. The other graduates from the band are Wallace Franks, Clarinet and Bernhardt Lehto, Flute.

The following paper was written by Mr. Hickernell at the request of Mr. Edwin Frank S. Goldman. President of the American Bandmasters Association to be read at the Bandmasters Convention in Boston April 9th to 12th. It is of importance to us in view of the recent awakening of interest in the subject by such musicians as Georges Barrere, recently appointed to the faculty of the Julliard Graduate School of Music. Milford Lewis of the College of Fine Arts of the Universiry of Tulsa. Edna White, noted trumpet soloist and others. D. M. I. has for many years lent herself to the development of this forward movement in wind instruments.

The Classic Brass

By Ross Hickernell

NEW stars have appearee in the constellcation of musical instruments, growing in fullness and brilliancy that challenges the attention and interest of all serious musicians.

Like all newly discoverd stars, some of these have been shining unobserved for some time; but it is now certain that they have finally and definitely arrived.

These observations are inspired by evidences of a distinct trend toward a higher appreciation of the qualities of the brass instruments through notable additions to, and improvement in their solo literature.

Fine literature, and appreciation for beauty of musical expression long ago placed the stringed, and then the reed instruments within the hallowed confines of classic association, the brass alone remained outside.

If the indications prove true, we are now approaching a happy inclusion of all musical instruments into the artistic family group, for the brass show signs of becoming classic.

Some years ago writing under the caption: "Has the cornet classic possibilities as a solo instrument?" I stated that the question might seem without meaning to many who had regarded the cornet as one of the most attractive of solo instruments, but recognizing that fact, the character of its literature, and its association more often with places of amusement than art, it had not reached its greatest possibilities in musical expression.

It had been regarded a coarse-toned blatant instrument, with a lot of light literature, predominating in the so called tripple-tongue polka, fantasia, and popular song—scarcely a solo was complete without the inevitable staccato triplet—a mass of monotonous solo in the same style and content. The idea of its possessing qualifications admitting it into dignified musical circles had not been thought of, much less conceded.

I recall a concert scheduled on the program of a certain state music teacher's convention, at which a cornet solist of some ability and discrimination had been invited to play. Upon his arrival just before the beginning of the program he was politely told that his number had been cancelled; because, with no uncertain inference, some of the other soloists felt it would not be appropriate.

The same situation obtaining with the other brass, it was evident that the position of these instruments could not improve without a better understanding of their true character—(from time immemorable they had been bound to a mass of fallacies amounting almost to superstition;) extension of their tonal range through scientific study of tone production; and a medium of expression comparable with the literature of other classic instruments.

If the serious student of the past conceived the possibility of this development, to what could he turn when he found available literature of his own limited to the lighter type of solo piece? As in all progress the weak must borrow from the strong, if the material is impoverished here, we must turn to a wealth elsewhere; nothing available could be more suitable than the vocal aria. The song had for long been an ac-

cepted medium of expression for the cornet soloist, but its adaption limited largely to the simple ballad and popular song of the day.

If the small song forms are good, it is not true that the great arias are better? In so far as quality of literature is concerned, this would place the cornet soloist upon an equality with the vocalist. He has even a slight advantage, for he is not limited to a single character of song, but may choose from the lyric, dramatic and coloratura aria. Indeed the last named represents a type too long neglected as an opportunity for the ambitious cornet or trumpet soloist. Here he may find material in abundance; with a medium for tonal range, not for show, but with legitimate and artistic sanction.

Rossini's well known aria, "Una voce poco fa" from "Il Barbiere de Siviglia," not in the original, but in the transposed key and with all the variants with which the celebrated Jennie Lind endowed it, supplies an outstanding example of the possibilities in this direction. This aria offers an adaption in range, brilliancy, and quality, typical of the characteristics of the cornet and trumpet; and requiring no mean ability in its performance.

One must be impelled by an irresistible regard for an ideal to write a concerto for any of the brass instruments, for the rewards are not from publishing receipts. Fortunately there are those who, regardless of material returns, have produced works for the brass which equal the best in music. Nowhere in the classic literature for any instrument can we find better music than in the concerto in E minor for trumpet written by Oscar Boehm. In this concerto the trumpet has truly arrived as a classic solo instrument; and the soloist with appreciation necessary for the playing of it needs make no apology for the instrument, or for his ability and musicianship; for it is worthy of the greatest technical strength and artistic perception.

The concertos of Brandt for trumpet are also worthy of mention. Number one in F minor is particularly brilliant if the soloist may take the liberty, as has been done, of developing the finale. A recent concerto by Richard Stohr shows not only remarkable workmanship; but a melodic and harmonic beauty of the highest order. It is in four movements, requiring thirty-five minutes in its performance; and if the ultra modern is desired, we have even that in the "Piece Symphonique" by Rene Barbier.

The concertos to which I have referred are, of course, written for solo instrument and orchestra. However, since the brass is a distinctive group of the wind band, I am awaiting the advent of the concerto for brass instrument and band. Already we have this exemplified in a transcription of the Boccolari "Fantasia di Concerto", and in several other instances where the orchestral parts, for particular performance have been arranged for band with delightful results.

With so favorable a beginning, and animated by the slogan of the American Bandmasters' Association: "To raise the standard of bands and band music", I trust I am entirely consistant in suggesting that a higher standard of solo on the band program, not to infer a disregard for the lighter forms, would not be contrary to these aims. The suggestion is at least timely, and deserves, I am sure, the encouragement and co-operation of all in sympathy with efforts for higher artistic attainments in any phase of mjusical aspiration.

D. M. I. Mixed Chorus

THE D. M. I. Mixed Chorus comprising thirty-two picked voices under the direction of President Lynn B. Dana has been an outstanding feature of work this school year. Both a capella and accompanied singing have marked the performance of this organization; and with vocal and instrumental soloists, some delightful programs have been presented. Appearances have been made on regular school programs, for the local Rotary Club, at Rochester, New Castle and Warren, Pa.; Salem, Lisbon and Youngstown, Ohio; at the Junior and Senior High Schools of the City; in the Robins Theatre during Music Week and several other places where the programs of the organization meant a musical event for the places visited.

QUINTET

TRUMPET TRIO

STRING TRIO

Wood-Wind Ensemble

THIS group which includes two distinct chamber music quintets has been featured on many programs at D. M. I., and on May twenty-fifth, the piano quintet played the Opus 16, of Beethoven, for the Ohio State Convention of Music Teachers in Severance Hall, Cleveland. The members are (front row, left to right) Messrs. Broomall, oboe, Blanchard, bassoon; (back row) W. Franks, clarinet, Hurrelbrink, horn, Gordon, piano, Lehto, flute.

Trumpet Trio

THE Trumpet Trio, composed of Messrs. H. Franks, Freeman and Neimeyer, has proven itself to be one of the most popular organizations in school. It has featured on many programs and in each instance has made a decided hit.

String Trio

THIS charming combination of personality and musicianship has won acclaim at many banquets in the past year. The personnel is: Mary Louise Primmer, violin, Phyllis Curry, 'cello, and Gertrude Gardner, piano.

Inter Fraternity Council

Inter-Fraternity Council

Officers

President—Mary Wurtemburger
Secretary—Gertrude Senard

Sigma Alpha Iota

Mary Wurtemburger Ruth Velte Winona Shreckengost

Sigma Rho

Joanne Crum Martha Close Gertrude Senard

Tau Delta Beta

Jess Freeman Bernhardt Lehto Eugene Miles

Bar and Measure Club

Gerald Curry Angelo Scarnecchia Maurice Amon

SIGMA ALPHA IOTA

Sigma Alpha Iota Fraternity
Alpha Nu Chapter

President—Miss Winona Schreckengost
Vice President—Miss Gertrude Gardner
Chaplain—Mrs. Retta N. Dana
Sergeant—Miss Mary Lou Primmer
Corresponding Sec.—Miss Opal Smith
Recording Sec.—Miss Harriet White
Treasurer—Miss Dorothy Gilbert
Assistant Treasurer—Miss Ruth Velte
Editor—Miss Mary Wurtemberger

Alpha Nu Chapter has had a very busy and interesting year. Through the untiring efforts of our President, Miss Winona Schreckengost and the fine co-operation of her officers, Alpha Nu's first year has been a success.

Our monthly musicales have been especially interesting and beneficial. They were as follows:

October—Miscellaneous
November—Classic (Bach, Handel Haydn and Mozart)
December—Beethoven
January—"Music in Europe"
February—Pledge Concert
March—Ensemble
April—"Music in Nature"
May—Costume Recital
June—Musicale Tea

On December eighth our Pledge Service and Banquet was held at the Y. M. C. A. at which time five girls were pledged.

On Palm Sunday Formal Initiation was held. At that time, Mrs. Justine Williams was initiated as a patroness. Miss Edna Mackey was initiated as an alumna member and the following girls were initiated as active members:

Miss Elizabeth Rice
Miss Persis Stannard
Miss Nola Lobb
Miss Phyllis Curry
Miss Irene Dresner

We have been very graciously entertained at the home of our patronesses, Mrs. Rogers and Mrs. Lowry, and at the home of our Chaplain, Mrs. Retta N. Dana.

On May first we had our Annual Dinner Dance at Wickcliffe Manor with Tau Delta Beta Fraternity.

On April 27th we were honored by a visit from our National President, Miss Hazel Ritchey. Luncheon was served at the Y. M. C. A. at the conclusion of which Miss Ritchey installed the following officers for the coming year:

President—Miss Ruth Velte
Vice President—Miss Persis Stannard
Chaplain—Mrs. Retta N. Dana
Sergeant—Miss Mary Lou Primmer
Corresponding Sec.—Miss Nola Lobb
Recording Sec.—Miss Harriet White
Treasurer—Mrs. Nellie Dehnbostel
Assistant Treasurer—Miss Phyllis Curry
Editor—Miss Grace Schulz

Conditions look very favorable for Alpha Nu next year and for those of us who are leaving we wish each and everyone success and prosperity.

SIGMA

Sigma Rho Fraternity

Founded 1931

Founder—Martha Close

Sponsor—Julia Eatwell

Faculty Advisors—Miss Guarnieri, Mrs. Dehnbostel

Charter Members

Martha Close
Elizabeth Mazzochi
Joanne Crum
Eleanor Snyder
Gertrude Senard
Mary Helen Daugherty

Officers

President—Gertrude Senard
Vice-President—Martha Close
Secretary—Elizabeth Mazzochi
Treasurer—Kathryn Franks
Chaplain—Joanne Crum
Muse.—Mary Helen Daugherty

SIGMA Rho Fraternity passed from a dream to a reality on March 16th of this year, the charter members organizing as officers. Two more officers have been formally initiated, Kathryn Franks and Miss Julia Eatwell, our sponsor. Justly proud and appreciative are we of Miss Eatwell's hearty co-operation. One of our enthusiastic members, Eleanor Snyder, was elected treasurer, but only fulfilled that office for a few weeks. Eleanor is now at Sea Island Beach, Georgia, starting her career as a violinist with a concert orchestra.

With a unity of effort, we are working whole-heartedly for the good of the school, seizing every available opportunity for its uplift. Young as we are, we are exceedingly active.

We have entertained the officers of Sigma Alpha Iota at a luncheon, have given a luncheon for the Faculty, held an informal musicale at the home of Mr. and Mrs. G. E. Dakin, had a theatre party, a pajama party at Elizabeth Mazzochi's, a bridge party at Gertrude Senard's, a Sigma Rho Recital at D. M. I. concert hall and have held a noon luncheon every Thursday at the Y. M. C. A.

We are proud of our new Fraternity and are determined D. M. I. shall be proud of us.

TAU
DELTA
BETA

Tau Delta Beta Fraternity

President—Herbert Franks
First Vice-President—William Kennedy
Second Vice-President—Jess Freeman
Secretary—Bernhardt Lehto
Treasurer—Gerald Neimeyer
Chaplain—Cecil Gordon
Senior Guard—Cooper Rice
Junior Guard—Donald Hurrelbrink
Tyler—Wallace Franks

Gerald Neimeyer	Bernhardt Lehto
Herbert Franks	Wallace Franks
Fred Barrows	Cooper Rice
Louis Cohen	Donald Hurrelbrink
Forrest Miles	Jess Freeman
William Kennedy	Norris Broomall
Vernon Blanchard	Homer Taylor
Cecil Gordon	Cloise Ensor
Louis Hoover	James Stafford
Charles Rycliff	Max Berg
Prof. Charles H. Lowry	Prof. Lynn B. Dana

Prof. Ross Hickernell

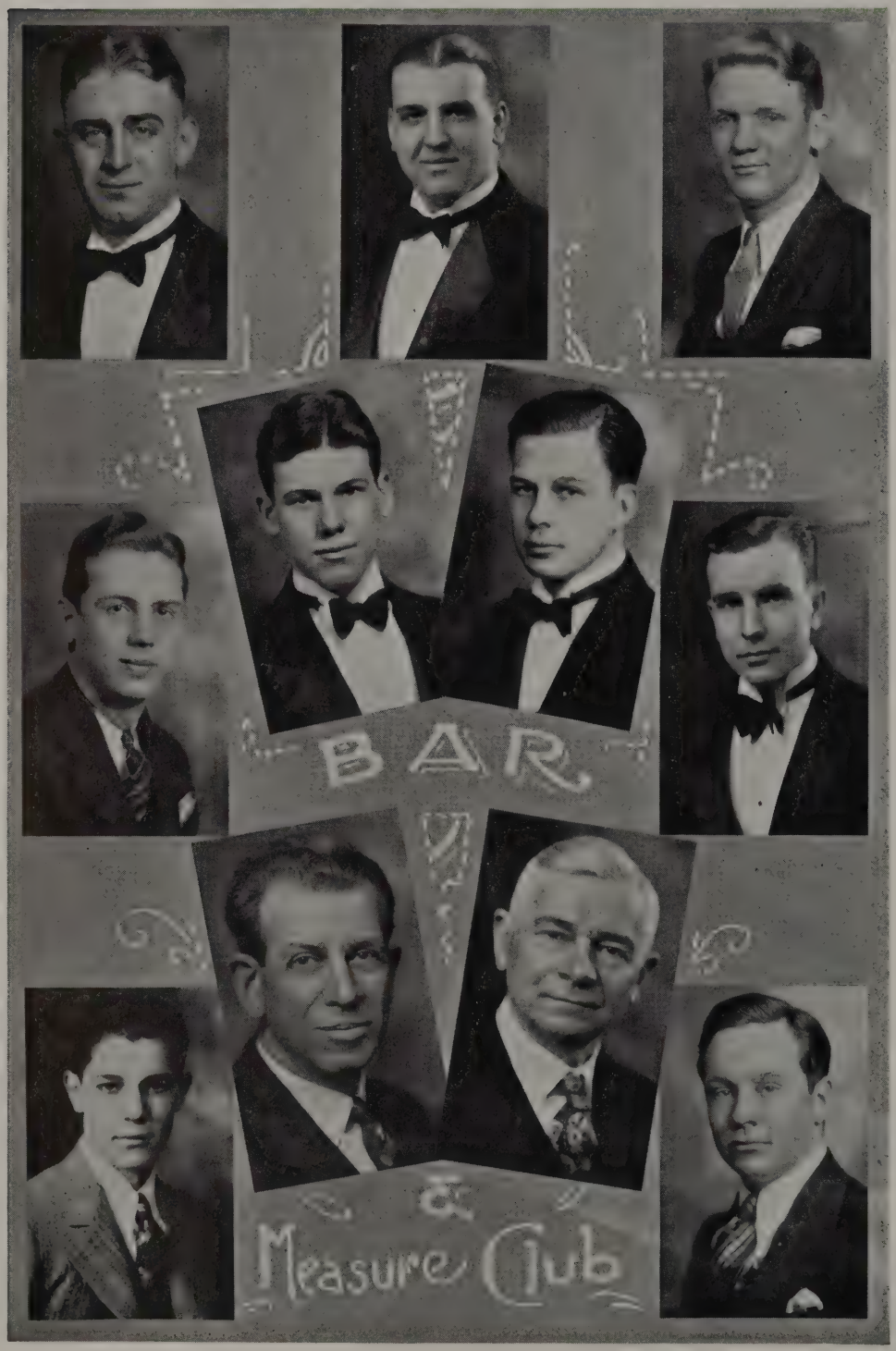
Tau Delta Beta has been in existence now for nearly five years and has progressed quite rapidly. It is now a national organization and the chapter roll is growing.

This year we acquired a House which has proven to be a real benefit to this chapter in more ways than one. There were nine new members accepted this year, the largest class in three years.

An enjoyable time was had by all, especially Fred Barrows, the most stubborn man that ever received fifty swats.

Richard Stross and Prof. Lynn B. Dana were made Honorary members of Alpha Chapter.

Tau Delta Beta is one of the two strictly Honorary Musical Fraternities. It promotes brotherhood and clean fellowship among its members, permitting no prejudice. On any campus where Tau Delta Beta exists you will find that it ranks very high.


BAR
&
Measure Club

Bar and Measure Club

FOUNDED 1931

President—Gerald Curry
Vice-President—Maurice Amon
Secretary—Alpheus Arter
Treasurer—Edward Young
Faculty Advisor—Prof. L. V. Ruhl

ACTIVE MEMBERS

Edward Young
Alpheus Arter
Maurice Amon
William Herr
Phinaes Randolph
Gerald Curry
Ted Cessna
Bruce Powell
Angelo Scarnecchia, Jr.
Prof. L. V. Ruhl
Prof. J. D. Cook

ASSOCIATE MEMBERS

Charles F. Corlett
Wayne Van Sickle
John Smiley
Michael Mozzillio
Harry Schenk
Carl Scheig
Raymond Dehnbostel
Dave Davenport

THE Bar and Measure Club was organized by nine boys and two professors of D. M. I. in February 1931. With the associate members we have an interesting club.

The purpose of this club is for the general development of the musical education of its members, and for the upholding of the ideals of the school.

Our aim is to become a chapter in one of the larger Music Fraternities.

A Recital was given by the members of the club, which was artistically performed and with the variety of talent was one of the most interesting programs of the school year.

The club has held several luncheons during the year.

Calendar of Social Events

Sept. 2—First Day of School.

Sept. 30—Freshman Initiation and Dance.

Oct. 8—Faculty Reception.

Oct. 31—Hallowe'en Dance.

Dec. 17—Annual Christmas Frolics and Banquet.

Feb. 10—Valentine Dance.

April 20—McDowell Benefit Musicale.

May 1—Annual Spring Formal-Tau Delta Beta and Sigma Alpha Iota.

June 7—Baccalaureate, First M. E. Church.

June 10—Annual Banquet.

June 10—Sigma Alpha Iota Tea.

Who's Who

"Music is the only bit of heaven we have on earth. The only bit of earth we take to heaven."

—Landon

ALBRIGHT—Hazel Beard (Mrs. A. E.) 1243 Sunset View Drive, Akron, O. Teacher of Piano.

ANNETT—George Aaron, Cairo, Ontario. Organist and Choir Leader.

AUDIN—Pierre J. Jr., 1027 Virginia Ave., Fairmont, W. Va. Band Instructor, Fairmont State Normal School, Member United States Army Band, Instructor United States Army School of Music, Washington, D. C. Pupil U. S. Army School of Music, Washington, D. C. Fairmont State Normal School, Fairmont, W. Va.

BERNARD—Ritha G., 629 S. 8th St., Vincennes, Ind., Student at Vincennes University of the Public School Music Department. Director of Girls Glee Club of Vincennes University. Member of First Methodist Episcopal Church Choir. Pupil of Professor Frank Banyard of Vincennes University.

BAIL—Grace Shattuck, 371 35th St., San Bernardino, Cal. First Violin in Symphony Orchestra, Tucson, Arizona, Pianist in M. E. Church, Tucson, Arizona. Pupil A. Tronkowski, violin, at Tucson, Arizona.

BAKER—Berger C., New Enterprise, Pa. Director of Music, Roosevelt School, Altoona, Pa. Director of Music East High School, Des Moines, Iowa. Supervisor of Music, Wooster, Ohio. Compositions: General Wooster March, New Enterprise High School Song.

BARRETT—Florence King (Mrs. C. H.), 3315 Francisco St., Pittsburgh, Pa. Private teacher.

BIGELOW—Charles H., 2816 N. Main St., Findlay, O. (Deceased)

BILLINGSLEY—Mrs. Hester Jones, 160 E. High St., Waynesburg, Pa.

BISHOP—Audrey E., P. O. Box 368, Warren, Ohio. Teacher Vocal and Instrumental Music, Warren City Schools.

BOGGIANA—Louis, New Philadelphia, O., R. F. D. No. 4.

BOLLES—Vaughn E., Stryker, Ohio. Instructor of Trumpet. Helped organize and was President of the first Varsity Reserve Band at the University of Michigan, Ann Arbor, 1925 to 1926.

BOON—William B., 200 Elm St., Canonsburg, Pa. Band and Orchestra, Canonsburg Volunteer Fireman's Band and Bugle Corps. K. of P. Band. Pupil Joseph Sylvester, High School Orchestra Conductor.

BRENNER—Alma M., 364 W. Rayen Ave., Youngstown, Ohio. Piano Teacher.

BROWN—J. A., Dayton, Ohio. (Deceased)

BURR—William "Bill", 1839 11th Ave., Greeley, Colo., studying at Colorado State Teachers College, Greeley, Colo.

BUTLER—Carleton K., 1636 11th Place S., Birmingham, Ala. High School Band instructor, Birmingham, Ala. Kent State College Band Director, Elementary Band Instructor, Birmingham, Ala. Studied with Philip Kirchner, Cleveland Orchestra, Cleveland, Ohio.

CALKINS—William H., 72 Farmington Avenue, Longmeadow, Mass. Clarinet, Junior Symphony Ensemble. Studied with Henri Leon LeRoy, Herbert A. Shumway.

CALLAHAN—James, 115 E. Moody Ave., New Castle, Pa. Violin teacher.

CARROLL—Sophie, Coshocton, Ohio. (Deceased)

CASE—Wickham, Cutchogue, N. Y.

CHADWICK—Franc, Rochester, N. Y. (Deceased)

CHIPMAN—Kate, Anderson, Ind. (Deceased)

CHAPMAN—Frances Hoffman, Mantua, Ohio. Piano Instructor.

CHRISTOPHER—Rei, 2412 4th Ave., Pueblo, Colo. Director of Instrumental Music, Public Schools, Pueblo, Colo. Principal Theory and Ear-training Department, D. M. I. four years. Principal Theory and Ear-training Department, Warren Military Band School, eight years. Kansas State Teachers College, one year. Hiram College, five years. Sousa Band, Colorado Midland Band, twelve seasons.

CLEMMER—Andrew G., 105-54 133rd St., Richmond Hill, Long Island, N. Y. Organist and Director, Union Reformed Church, N. Y. City, N. Y. Director, Highbridge Choral Club, N. Y. City, N. Y. Private teacher, piano and organ. Teacher, Manhattan Conservatory, N. Y. City, N. Y. Member American Guild and National Association of Organists. Recital, Wurlitzer Hall, Wanamaker Auditorium. Broadcasted over a number of New York Stations. Compositions: Waltz for piano and "Gandate Dominum". Scholarship Graduate Guilmant Organ School, New York, N. Y., 1921.

COLE—Sara Totterdale, 406 Oak Knoll N. E., Warren, Ohio. Supervisor of Music, East Junior High School, Warren, Ohio.

CORLETT—Charles F., 271 N. Park Ave,. Warren, Ohio. Teacher of Instrumental Music, Warren City Schools; Dana's Musical Institute Faculty, two years; Kent State Normal; Ravenna City Schools; Leamington, Ontario Public School Music Director; Teacher of Violin Thiel College, Greenville, Pa.; Author and publisher Tetrachord Unison Course for Public School Instrumental Music.

COTTON—Ralph, Columbus, Ga. Director, Cals School of Music. Compositions, Violin Solo, Songs, String Quartettes and Trios. Studied with Arthur Hartmann.

CROSSLAND—Mercedes Gladden, 204 S. 8th St., Connellsville, Pa. Organist, Piano and Theory Teacher.

CRAWFORD—Esther McConaughy, Nashua, N. H.

DANA—Edna K., Tunkhannock, Pa. Church Choir. Studied with Eric Dudley, Ithaca, N. Y.

DANA—Lynn B. Pupil of Sherwood, Goldbeck, DeKontski and Zeisler.

DAVIS—Stanley, 115 Harmon Ave., Painesville, O. Instrumental Instructor in Lake County Schools; Director of Chardon High School Orchestra; Thompson High School Orchestra; Austinburg High School Orchestra and Mentor Avenue Grade School Orchestra.

DIVER—Mrs. Florence B., 223 Meyers Ave., Meyersdale, Pa. Teacher of piano and pipe organ; Church Organist. Pupil of Gordon Balch Nevin, Johnstown, Pa.

DOUGLAS—W. R., 1226 West St., Los Angeles, Cal. (Deceased)

DROESSEL—Lucy Kistler, 5724 N. Lake Drive, Milwaukee, Wis.

ELLIS—Elizabeth Butler, 1636 11th Place South, Birmingham, Ala. Public School Music, Trumbull Co., Ohio, 1926; Steeplechase Pier Girls Orchestra summer 1927, Atlantic City, N. J.; Rogers All Girl Show—Keith Circuit 1928. Girls Orchestra, Cleveland, Ohio, 1929.

ELLIS—Yale H., 1636 11th Place S., Birmingham, Ala. Band Director and Instrumental Instructor. Woodlawn High School, Birmingham, Ala. Member Iowa State Band 1923-24; Midland Chautauqua Circuit 1926; Trombone soloist and member of Gilholm Quintet; Head of Band Department, Woodlawn High School, Birmingham, Ala. Compositions: "Fundamentals of Tone Production for Brass Instruments" and "Fundamental Forms of Technic for Brass." Studied at Kent State College.

EVANS—Phil, LaForge Studios, New York City, N. Y. Teacher of Piano and Accompanist.

FEE—Helen M., 215 Belmont St., N. W., Warren, Ohio. Music Teacher, McKinley School.

FLANDERS—Earl E., Rapid City, S. Dak. Band Master of Rapid City Band. Theatre Orchestras and Concert Bands. Studied with A. F. Weldon, Chicago, Ill.

FOX—Anna Bell Alkire, Durand, Wis. Engaged in Library work at present.

GAINER—Joseph, 1510 Hampton Road, Goodyear Heights, Akron, Ohio. Director of Hollywood Cavaliers Orchestra, traveling with the Radio Keith Orpheum Vaudeville Circuit, Saxophone soloist. Compositions: Solos for Saxophone, violin, piano and voice. Formerly with Sousa's Band.

GARDNER—Blanche Nimocks, Great Bend, Kans. Private Teacher. Pupil of Victor Garwood, Chicago, Ill. Studied at Kansas City University and Horners Institute.

GARDNER—Gertrude E., 2420 W. Broadway, Great Bend, Kans. Post Graduate at D. M. I.

GATES—Florence, Helena, Mont. (Deceased)

GILLESPIE—Dorothy Edwards, 933 Palmetto Ave., Akron, Ohio. Teacher of Piano and Public School Music. Accompanist for "Metropolitan Four" over WADC and WFJC. Studied at Sherwood Music School, Chicago, Ill.

GRABEL—Victor J., Lyon & Healy Bldg., Chicago, Ill. Conductor, Chicago Concert Band; Conductor Grabel's Chicago Band; U. S. Naval and U. S. S. Pennsylvania Bands during World War; Editor Band and Orchestra department The Etude; Secretary American Bandmaster's Association; Present Conductor Chicagoland Music Festival. Compositions: Parade of the Tinker Toys, Glory of the Marines March, Fair Chicago March, March of the Legion. Pupil of Frederick Neil Innes.

HART—Tota Butler, Miller St., Warren, Ohio.

HALEY—Christine B., 205 Brown St., New Lexington, Ohio. Music Supervisor. Five years of private teaching of piano and voice. Pianist in Movie Theatre. Music Supervisor Ashtabula County, one year. Music Supervisor Washington County, Marietta, O., two years. Music Supervisor Perry County, New Lexington, one year. Studied at Western Reserve University and Kent State College.

HALL—J. H., Harrisonburg, Va. Principal, The National Normal School of Music since 1889; held over 350 Normal Institutes in 21 states; written over 500 compositions and 40 music and theory books including "Biography of Gospel Song and Hymn Writers", and his latest works—The Standard Music Reader and The Standard Manual for Music Teachers.

HAINES—Lloyd M., 352 Greenwood Ave., Akron, Ohio. Instrumental Music Instructor Public Schools. Solo Cornet Rochester, Minnesota Park Band; Director 107th U. S. Cavalry Band; Soloist Mason City, Iowa Municipal Band; Substituting Director Band Department Dana's Musical Institute; Solo Cornet and Assistant Director Akron Masonic Band; Secretary and Treasurer Ohio School Band and Orchestra Association; Band Master War time service as commissioned officer 59th F. A. Compositions: Two march numbers arranged for Band. Studied at West Chester Normal, West Chester, Pa., Akron Municipal University.

HARMAN—James A., Harrisonburg, Va. Founder and President Harman's School of Music; Director State Teachers College Orchestra; Director of Orchestra, Bridgewater College; Teacher in State Teachers College, Bridgewater College and Shenandoah College; 10 years Concert Violinist Virginia Theatre; Virginia winners of National Home Music Contest May, 1929; member of State Teachers Association; member of National Academy of Music, N. Y.; member of Music Club, Harrisonburg, Va.; member of Rotary Club; member Chamber of Commerce; member of Virginia Federation of Music Clubs.

HAUGH—Marie, Benore, Pa. (Deceased)

HARP—Rodger Calvin, Hagerstown, Maryland. Instructor, Piano, Bands and Orchestras. Instructor of the Hancock Band of 22 pieces; the Myersville Band of 32 pieces; the First Christian S. S. Junior Orchestra of 45 pieces; the St. John's Lutheran S. S. Sr. Orchestra of 38 pieces; and a private class of 30 students. Compositions: Several Band and Orchestra numbers and brass quartettes, still in manuscript. Pupil of H. A. Vandercook, Chicago, and Wm. Eby, Buffalo, N. Y.

HARRISON—Joel, 715 9th Ave., West Birmingham, Ala. Instrumental Instructor, Birmingham Public Schools.

HEILE—Jennie Unangst, Transfer, Pa. Church Organist and S. S. Pianist. Piano Teacher, organist, pianist and alto singer in choir.

HESS—Frances, 103 Indian St., Punxsutawney, Pa. Now in Buenos Aires, South America.

HICKERNELL—Ross, 152 Belvedere Ave., S. E. Director Band Department, Dana's Musical Institute, Warren, Ohio. 1st trumpet Innes' Band, Solo Trumpet Kryl's Band, soloist Mozart Club, Boston; concert soloist Lyceum and Chautauqua; instructor of music Orchard Lake Military Academy; instructor Training School, Vineland, N. J.; instructor of music University of Oregon; Instructor Summer Schools, Chautauqua Institution, Chautauqua, N. Y.; Member American Bandmaster's Association; member Tau Delta Beta Fraternity.

HILL—Lucile E., 332 N. Main St., Orrville, Ohio. Music teacher 6th, 7th and 8th grades in Franklin County School also completing work for Bachelor of Science in Education with major in Public School Music which degree will be received from Kent State College, July 24th, 1931.

HILL—Frances E., 1297 Hemenway, Boston, Mass. Student at New England Conservatory, Member of Whitney Trio at Boston; Member of New England Conservatory Symphony. Pupil of Timothe Adamowski, Boston.

HOLLOWAY—Leo W., Columbiana, Ohio. Organist First Presbyterian Church, Salem, Ohio.

HOLMES—Kenny, Salesville, Ohio. Dance Orchestra.

JOHNS—Martha Jane, 1944 E. 90th St., Cleveland, Ohio. Soprano at Universalist Church, E. Cleveland. Pupil of Mrs. T. Morgan Phillips.

JONES—Elizabeth Lane, 572 Glacier View Drive, Youngstown, Ohio. Student William H. Felger School of Music.

KIRCHER—Mrs. Charles, Maryville, Mo. (Deceased)

KUHNS—Mrs. M. M., Emlenton, Pa. (Deceased).

KAELBER—Oscar C., Prospect, Ohio, R. F. D. No. 2. Music as side line at present. Solo cornet, Marion Municipal Band; Director Marion County Future Farmers of America Band; Director Waldo High School Band; Director Waldo St. Pauls Lutheran Church Choir.

KELLER—G. Gordon, Bloomsburg, Pa. Merchant. Director B. P. O. Elks Band; Director Caldwell Conservatory Band; Director Bloomsburg Symphony Orchestra.

KERR—Mabelle, 484 Homewood Ave., S. E. Warren, O. Piano teacher.

KIMBALL—Frank Willard, 1425 Second Ave., Oakland, California. Director Kimball's Saxophone Academy; Kimball's Saxophone Band of 30 pieces; organized America's first saxophone quartette; saxophone soloist Contrando's American Concert Band; member Innes' Band; San Jose Symphony Orchestra of 70 pieces; concert soloist and recitalist; lecturer on musical and other subjects; author of many articles relating to the saxophone, to which instrument he has given intensive study for many years and which has brought him into recognition the world 'round as a leading saxophone authority, has written the most complete library in existence for the saxophone and has produced monographs covering each of the thirteen members of the saxophone family; also designed and perfected the first E flat sopranino saxophone (the baby member of the saxophone family weighing less than two pounds) possessing a compass reaching to F sharp above the staff, reconstructed the B flat soprano saxophone with improved key mechanism and equipped with twenty-one keys as compared with the ordinary saxophone with fourteen keys.

KLAFTER—Rose Cohen, 62 S. Irvine Ave., Sharon, Pa. Teacher of Voice.

LEACH—Mark C., Rushville, Ill. Professional Musician.

LEE—Frank E., Three Oaks, Mich. Teacher and Band Director.

LEFFINGWELL—W. W., Wesley Memorial Bldg., Atlanta, Ga. Director the Leffingwell Violin School. Former Director Violin Department D. M. I.; Director violin department, Chicago Piano College; Director Violin Department Kankakee, Ill. Conservatory of Music; First Violin Chicago Philharmonic Orchestra, First Violin Atlanta Symphony Orchestra; Soloist (and medalist) World's Columbian Exposition, Chicago. Compositions: Concertstuck for Violin and Orchestra; Melodie for Violin and Piano; Nocturne for Piano; Song, "Do I Love Thee"; Hymn, "Lead On O King Eternal"; Violin obligato to "Fear Not Ye, O Israel". Pupil of Bernhard Listemann, S. E. Jacobsen, Emil Sauret, Chicago, Ill., and Gustav Pringnitz, New York.

LOWRY—Charles H., 390 Woodbine Ave., Warren, O. Teacher of Violin D. M. I. Pupil of Prof. Willy Hess, Berlin, Germany.

LOWRY—Florence Long, 390 Woodbine Ave., Warren, O. Teacher of Piano D. M. I. Pupil of Dr. Georg Schumann, Berlin, Germany.

LOWRY—Helen Herner, 1628 "N" St., Bedford, Ind. Director of First Methodist Episcopal Church Choir.

LOVEJOY—Juewel Martin, 1451 E. Sixty-Seventh Place, Chicago, Ill. Soprano Soloist and Director of Music at Woodlawn Park M. E. Church also Director of the Nurses Glee Club of Wesley Memorial Hospital. Given Recitals for Women's Clubs of Chicago, The Beach View Club of Chicago, Soprano Soloist at Bern, Ind. in "The Creation". Member of Sigma Alpha Iota Musical Sorority; the Chicago Musicians Club of Women and the Chicago Artists Association. Studied with Thos. MacBurney, Harrison M. Wild, Maurice Conklin and the late Oscar Saenger of New York.

LUNTZ—George E., 2064 Arthur Ave., Lakewood, Ohio. Director Junior High School Music, 1929-31. Supervisor Music Lisbon, Ohio Schools 1927-29; Cleveland Opera Guild 1929-31; Director of Music Bethany Presbyterian Church, Cleveland, 1929-31; Director of Music First Presbyterian Church, Lisbon, Ohio, 1927-29. Akron University Light Opera (Chimes of Normandy) Akron, O., Spring 1931. Pupil of Francis J. Sadlier, Cleveland, Ohio.

LUKINS—Mrs. Harry W., 622 Little St., Streator, Ill. Pupil of Bernard Listemann, Vachlav Machek and Jacob Kestenbaum. Viola and Violin.

MARTIN—Joseph H., Box 463 Bessemer, Pa. Supervisor of Music, Public Schools.

MILLER—Myrtu M., 107 Kendall Ave., Bellevue, Pa.

MOREMAN—Mrs. Alice Day, 190 Atlantic St., N. W., Warren, O. Private piano teacher.

MORRISON—Clem J., 1033 State Ave., Massillon, Ohio. Supervisor of Instrumental Music, Massillon, Ohio. Instructor of Music, Trumbull County Schools, Director of Hiram College Band.

PATTERSON—Irene May, 1520 E. Market St., Warren, Ohio. Substitute teacher in the Warren City Schools.

PAINE—Alice N., 451 Washington St., N. E., Warren, Ohio.

PETTINGILL—Alice, 6651 Enright Avenue, St. Louis, Mo. Director of Miss Pettingill's School of Pianoforte. Pupil of Wager Swayne, Paris, France; John Blackmore, Chicago, Ill.

PHILLIPS—Glenn H., 115 Harmon Ave., Painesville, Ohio. String Instructor, Lake County Schools. Conductor Lake County String Orchestra. Pupil of Jean Tere Have, Cincinnati Conservatory.

PHILLIPS—Mrs. A. J., East Northfield, Mass. (Deceased)

RAGAINI—Aurora, Concert Tour. Pupil of Ernesto Berumen, New York City, N. Y.

REED—Lowell R., Carsonville, Mich. Director School Bands; Director Bad Axe City Band; Croswell City Band; Peck High School Orchestra and Deckerville High School Orchestra; member Tau Delta Beta Fraternity.

REEVES—LeRoy F., Twinsburg, Ohio. Instrumental Instructor, Public Schools. Director M. F. N. Combined Band. Director Twinsburg High School Band and Orchestra. Director Northfield High School Band and Orchestra. Director Macedonia High School Band and Orchestra. Director Aurora High School Band and Orchestra. March, "Ft. George G. Meade". Studied at Kent State College.

RINGLER—Maude Eleanor, Mifflinburg, Pa. (Deceased)

ROGERS—Walter, 407 S. York St., Wheeling, W. Va. Teacher of Violin and Cornet. Concert master Scottish Rite Symphony Orchestra. Director of Wheeling Rotary Club Orchestra.

RUDOLF—Wayne, 815 Atlantic N. E., Warren, Ohio. Director of Concert Orchestra. Horn player in Gilliland Concert Band. Pupil of Roger W. Coe.

RUHL—L. V., 52 Roosevelt Ave., Warren, Ohio. Teacher of piano, 'cello and contrabass Dana's Musical Institute; student and teacher of piano at D. M. I. 1890 to 1901; director Streator, Ill. Conservatory of Music, 1902 to 1910; teacher at D. M. I., 1911 to date; 'cello and tuba Chautauqua, N. Y. band and orchestra 9 years; director Central Church Choir, Warren, 13 years; composer Suite for piano "Day Dreams"; March "Huki" for concert band. Studied piano in Berlin, Germany, under Louis Kaiser-Schmidt, 1903.

SANDERS—A. L., 47 North Glenellen Ave., Youngstown, Ohio. Director of Music, Chaney High School, Youngstown, Ohio.

SANDS—L. Dean, 300 E. 7th St., Newton, Kans. Proprietor Newton Music Co.; Director Instrumental Music Newton Public Schools, 5 years; Violin Teacher Chicago Musical College Summer Sessions, 1929-1931. Pupil of Carl Busch, L. Aver at Chicago Musical College.

SAWYER—Elton G., 403 Summit, Kent, Ohio. Brass Instructor Sweet School of Music, Ravenna, Ohio. Part time Instrumental Teacher, Ravenna Public Schools, Ravenna, Ohio. Compositions: Overture for Orchestra, band marches, piano and vocal compositions. Now attending Kent State College, Kent, Ohio, working for the degree of B. S.

SCHNABEL—Gertrude Koones (Gertrude E. Campbell), 12305 Ingomar Ave., Cleveland, Ohio. Organist Christian Church, Warren, Ohio. Fidelity Baptist, Phillips Presbyterian, Cleveland, Ohio. Accompanist, Studio, Alcazar Hotel, Cleveland, Ohio.

SCHEIG—Henry, 1233 Severn Ct., S. E., Warren, Ohio. Director of Instrumental Music Public School, Lordstown Public School, West Farmington Public School and Lowellville Public School.

SCHADE—Dorothy, 255 Bonnie Brae, Warren, Ohio.

SHADDUCK—Agnes, Misenheimer, N. C. Supervisor of Music, Mitchell School. Glee Club and Music Appreciation in High School. Private piano and violin teacher. Studied at Bush Conservatory with Roland Leach. Graduated from the Music Department of Moody Bible Institute.

SHAFFER—Melvin D., 2107 N. Park Ave., Warren, Ohio.

SNOW—Dana, Danville, Ohio. Leader Danville Band and Orchestra. Clarinet with Aladdin Temple Shrine Band.

SOWERS—William J., Streator, Ill., 412 E. Main St. Proprietor Jewelry and Music Store. Instructor of Brass and String Instruments. Director Illinois State Band for ten years, 1902-1912.

STRAIN—C. E., Canyon, Texas. Band leader and Assistant Professor of Music, past eight years.

STRICKLAND—Charles L., 436 Whitelock St., Huntington, Ind. Director Warren City Band. First Trumpet Bailey Orchestra, Teacher of Band Instruments in Warren Public School. Compositions: Violet Waltz, Rest Cottage March, Tabor Valley Two-step. Pupil of Mr. Wm. Shoemaker, Huntington, Ind.

STRUDTHOFF—Jennie L., Warren, Ohio, R. R. 5. Teacher Public School Music, Warren City Schools. Studied at Columbia University, New York City, N. Y.

STREITHOFF—Gus G., La Grange, Texas, Box 11. Band and Orchestra Teacher. Director Smithville High School Orchestra; Weimer High School Orchestra; Columbus High School Orchestra; Columbus Municipal Band and Streithoffs String Orchestra, La Grange, Texas.

TERRY—Elizabeth, Superior, Wisconsin. Soprano Soloist, St. Pauls Episcopal Church, Duluth, Minn. Soloist, Lombardo Symphony Orchestra. Pupil of Geo. Suzzel, Duluth, Minn., Mr. Shaw, Northwestern University and Mr. Borowski, Tampa, Fla.

THOMSON—Mark, 739 W. Huntington Drive, Monrovia, California. Piano Dealer.

THEXTON—Blanche E., 32 E. Boston Avenue, Youngstown, Ohio. Teacher of piano and theory. Director of Music Brownlee Woods U. P. Church. Director of Solfeggio classes for Monday Musical Club. Studied with Kate S. Chittenden, dean of American Institute of Applied Music, New York City; Antoinette B. Ward, New York City; Horatio Connell, Curtis Institute, Philadelphia; H. Augustine Smith, Boston University.

WALKER—Emma Taggart, 606 S. River Ave., Toronto, Ohio. Teacher of Piano, Composition. Pianist and director of Orchestra of First Presbyterian Sunday School. Pianist and director of music for local W. C. T. U. and Missionary Societies. Pianist for Jefferson County Ohio W. C. T. U. Compositions: Days Gone By Reverie, Queen of North Waltz. Pupil of Professor Verne Westlake.

WATERS—Helen M., Russiaville, Ind. Private Teacher. Public School Music Supervisor. Pupil of Edward Clark, Chicago, Ill.

WARDMAN—Ted, 808 Crescent Ave., Ellwood City, Pa. Formerly with Ted Rosenberg's Collegians. Now with Ferdinand Le Juene and his S. S. Leviathan Orchestra arranging and playing piano.

WHITE—Harriet V., R. D. 3, Warren, Ohio. Teacher and pianist at U. B. Church.

WHITE—Florence, 1033 Summit Ave., Lakewood, Ohio. Pupil of Ernesto Berumen, New York, Beryl Rubinstein, Cleveland Institute of Music.

WILE—Clinton Edgar, 240 E. York St., Akron, Ohio. Composer. String Quartet, Sonata and numerous smaller works for Piano, several Marches for both Band and Orchestra, Anthems and Songs, also number of Fugues. Studied two years at the Boston Conservatory with Otto G. T. Straub and two years at the Cleveland Institute of Music with Herbert Elwell.

WISE—Arthur, N. Vine St., Lisbon, Ohio. Music Supervisor. Christian Church Choir Director; City Band Director. Compositions: Calvary Riders March, Rearranged Orchestration for "Faust" for High School Opera. Pupil of Erwin King. Studied at Kent State College.

WYRE—Ross, 11 South 21st, Philadelphia, Pa. Scholarship at Curtis Institute of Music. (On leave of absence) Mount Union Band Department. Summer Season 1930 Cincinnati Opera Company.

YAHRLING—Charles H., 306 West Federal St., Youngstown, Ohio. President the Yahrling-Rayner Music Co. President of the Music Merchants Association of Ohio. Vice President of the National Association of Music Merchants. Vice President of the Music Industries Chamber of Commerce. Compositions: Joy and Pleasure Waltz, Dawn of Liberty March, Cinderella Soot March.

YAUS—Grover C., 639 Oak Hill Ave., Youngstown, Ohio. Director of Music, Youngstown Public Schools. Composed Text book on Rhythm.

The Musical Alphabet

A is Accordon, wheezy and gay.
B is the Banjo to strum cares away.
C, Castanets that serve song or dance.
D is the Dulcimer, full of romance.
E's the Eolian Harp of soft airs.
F is the Flute with magical snares.
G's the Guitar for a true sernade.
H, the Harmonica, mouthfully played.
I's for the Instruments mentioned herein.
J is the Jew's Harp that helped youthful din.
K is the Kettle Drum, cup-like and bass.
L is the Lute of old days and far place.
M is for Mandolin tinkling sweet things.
N is the Nabla, ancient, ten strings.
O is the organ solemn and grand.
P is Piano no one can withsatnd.
Q is the Quint-fagott, the small basoon.
R is the Radio set for a tune.
S is the Saxophone strident and bold.
T for the Trumpets that archangels hold.
U's Ukelele that lulls with its sound.
V, Violin where perfection is found.
W's the Whistle little and shrill.
X is the Xylophone that calls for skill.
Y is for YOU who love music and art.
Z is the Zither that sings to the heart.

Jokes

Tito—"Well, the depression can't last forever."
O. P. Lee—"No, neither can I."

▪ ▪ ▪

The Family Physician said, "What shall I bring you, a sister or a brother?"
Dot Larson—"If it's all the same to you, I'd like to have an aeroplane."

▪ ▪ ▪

On a program we found "Mrs. Dehnbostel-McDowell Sketch" and she wondered if some of the boys would call her a "hot sketch."

▪ ▪ ▪

Then there was a Scotchman who shot his wife for washing out his shaving brush.

▪ ▪ ▪

A good example of rigid economy is a dead Scotchman.

▪ ▪ ▪

It was a good many years ago that Deacon Callahan took his wife to the races.

Just as the horses were lining up at the barrier, Mrs. Callahan grasped the deacon nervously by the arm and in a voice which was filled with emotion asked him for a safety pin, meanwhile grabbing frantically after something that seemed to be slipping around the knees.

Just then some one nearby shouted, "They're off!"

And Mrs. Callahan fainted.

▪ ▪ ▪

Kennedy—"I was out davenporting the other night and some one threw a brick through the window, hitting the poor girl in the side."

Gert—"Did it hurt her?"

Kennedy—"No, but it broke three of my fingers."

▪ ▪ ▪

Bruce—Will you marry me?
Nora—But I'm a married woman.
Bruce—No, you're a widow. Now don't say I didn't try to break it gently.

▪ ▪ ▪

Curry—"Do you swim?"
Grace—"I don't know, I havn't seen the life-guard at the beach yet."

▪ ▪ ▪

Mrs. Dehnbostel—To what single thing do you attribute the large recent increase in marriages in the U. S.?

Mary Helen—To the invention of the rumble seat.

▪ ▪ ▪

A trial balance is not the first attempt of a performer to walk the tight rope.

▪ ▪ ▪

Cooper Rice—I'm going to be an aviator. Why, I've been air-minded for years.
Bill Kennedy—Well, I guess I better report to a garage. I've been tow-headed ever since I was born.

▪ ▪ ▪

What this country needs is a good five cent miniature golf course.

▪ ▪ ▪

"Have you heard the theme song of the customs agents?"
"No, sweet Ann Low, hum it to me."
"Oh, say, can you seize?"

Jokes

"There's my girl now—the one standing on tip-toe."
"Yes, I see—she's kissing the football captain."

▪ ▪ ▪

Hint to Graduating Seniors—The stork is the bird with the longest bill.

▪ ▪ ▪

There are two classes of college students: Those who descended from monkeys, and those who forgot to descend.

▪ ▪ ▪

Aviator—"Want a ride, little girl?"
Irene—"No, thanks, I left my parachute at home."

▪ ▪ ▪

Ben Lehto (haughtily)—"I can go with any girl I please."
Dot—"Yes? Too bad you don't please any of 'em."

▪ ▪ ▪

Fred—"Thinking of me, dear?"
Peg—"Was I laughing? I'm sorry."

▪ ▪ ▪

Dot—"I'd rather you wouldn't—"
Lynn Jr.—"Aw, please, just one."
Dot—"But what will mother say if—?"
Lynn Jr.—"If I take just one your mother will never know."
Dot—"Oh yes she will; she has all her cigarettes counted."

▪ ▪ ▪

Strange that men should call money "dough"—dough sticks to your fingers.

▪ ▪ ▪

Nola—"What book is most useful to a young man courting a girl?"
Elizabeth—"A check-book."

▪ ▪ ▪

The saddest of all insects is the silkworm; he labors all his life to clothe the beautiful women—and dies with his work half covered.

▪ ▪ ▪

Nowadays the younger generation picks up geography and anatomy from the rumble seat, arithmetic and a dial phone, and the alphabet from a radio call list.

▪ ▪ ▪

Cohen—"What are you all dressed up for?"
Cooper—"I gotta write to my girl."

▪ ▪ ▪

Herr (bashful boy)—"What would I get if I took a little kiss?"
Olive (not a bashful girl)—"A kiss."

▪ ▪ ▪

Little Boy—"Let's play college."
Little Girl—"Aw right, I'll get our sofa."

▪ ▪ ▪

Miles (ardently)—"Dearest, you're everything to me."
Mazzochi—"Hold everything."

Jokes

Fraternity Man—"What are you looking so blue about?"
Room Mate—"My girl can't go to the Formal."
F. M.—"That's too bad; now I can borrow your Tux."

▪ ▪ ▪

"A girl in the back seat is worth two in the front," or at least that is what our friend Bruce told us.

▪ ▪ ▪

Grace—"Did you pass your finals?"
Jess—"And how."
Grace—"Were they easy?"
Jess—"Dunno. Ask Gert."

▪ ▪ ▪

Waiter—Do you wish a cocktail, sir?
Neimeyer—No, I prefer the breast.

▪ ▪ ▪

About the only thing improved by a derby hat is trombone music.—*Northwestern Commerce.*

▪ ▪ ▪

Ed—She asked me to kiss her on either cheek.
Bill—Which one did you kiss her on?
Ed—I hesitated a long time between them.

▪ ▪ ▪

Broomall—How many sons have you got?"
Catliff—"Two I'm sure of and one at Princeton."

▪ ▪ ▪

One office stenog to another—"Dearie, how short should my skirts be?"
Second Stenog—"Let your chassis be your guide."

▪ ▪ ▪

When better dates are made, they won't be blind. Ask the man who phones one.

▪ ▪ ▪

No man should drive a car while intoxicated. It's hard enough to get the pedestrian you're after even when you're sober.

▪ ▪ ▪

Prof. Dana—"When did the revival of music begin?"
Blanchard—"Just before exams."

▪ ▪ ▪

"Well, I think I'll put the motion before the house," said the chorus girl as she danced out on the stage.

▪ ▪ ▪

"Were there many drunks at the formal?"
"Yes, the floor was crowded."

▪ ▪ ▪

A saxophone is produced in America every forty seconds—or so we are told.
It was estimated that if they were all piled in one place in the Sahara Desert, it would be a very good ide.a

▪ ▪ ▪

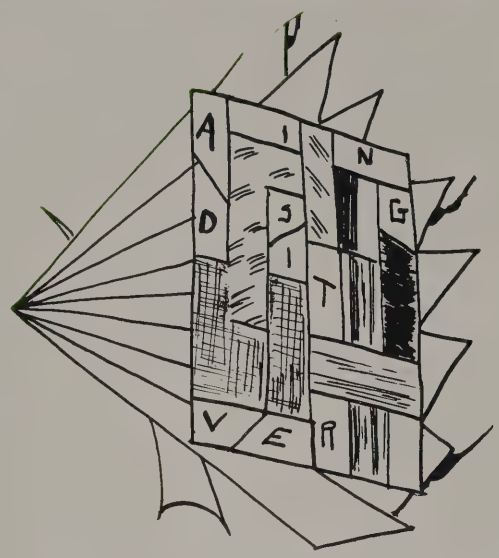
If all the saxophone players in the world were laid end to end, they would still insist on playing the St. Louis Blues.

▪ ▪ ▪

Floorwalker (at one a. m. to burglar in his home)—Silverware? Yes, sir. Step this way.

▪ ▪ ▪

Mr. Velte—"I want you to be somebody when you grow up."
Ruth—"Who?"



So just, so small, yet in so sweet a note.
It seemed the music melted in the throat,

—*Dryden.*

Rimsky-Korsakoff . . .

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Dear Mr. Lehto—Keep your damned mouth shut. Yours truly, The Editor.

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Irene—Oh Yeah? Where?
Grace—In Connecticut!
Irene—Oh, some of the Connecticut Valley's, I suppose!

She was tried and found wanton.

Bess Newton Brown

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Cecil—Yes, but not enough to spoil the music.

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Upperclassman—Hey Frosh, are you fond of moving pictures?

Frosh—You bet I am!

Upperclassman—Well get over to Dana Hall, there's a lot of pictures that have to be taken from the first floor to the attic.

Lehto—"See that girl over there? Her face is her fortune."

Finney—"Yeah, and it runs into a nice figure."

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Benny Lehto—Sorry, sir, there'll be some new ones in tomorrow.

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AT VIENNA

Wally—"Would you trust me out in the middle of a jungle?"
Joann—"Don't be silly. I couldn't trust myself."

We wonder if there is any one in school who can't recite, word for word, the menu at the American.

Catliff—"Aren't you wild about bathing beauties?"
Curry—"I don't know—I never bathed one."

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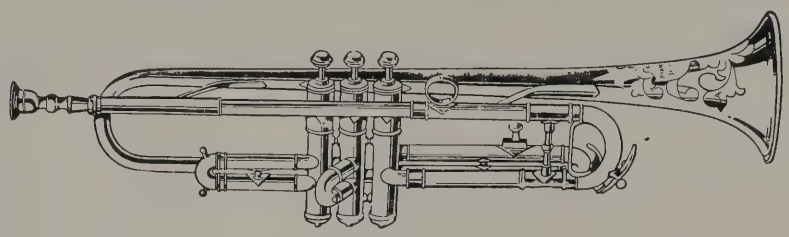

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Absent-minded traveling musician (calling wife on phone)—Hello, honey! Just arrived in town—how about a little party?

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Autographs

Autographs

Jokes

Can you give me an example of wasted energy?
Nola Lobb—Yes, telling a hair-raising story to a bald-headed man.

▪ ▪ ▪

H. Taylor—"How long will it be until your sister makes her appearance?"
Little Boy—"She is up stairs making it now."

▪ ▪ ▪

Ed Young—How many calories in this soup?
Pete—There ain't none. This is a clean place to eat.

▪ ▪ ▪

Captain—"All hands on deck! The ship is leaking!"
Voice from the fo'c's'le—"Aw, put a pan under it and go to bed!"

▪ ▪ ▪

Opal—So you call your canary Joe? Does that stand for Joseph or Josephine?
Cecil—We don't know. That's why we call it Joe.

▪ ▪ ▪

The reason that Louie Cohen doesn't go to football games is because he can't stand to see anything go from a half to a quarter.—*Bucknell Belle Hop.*

▪ ▪ ▪

They call her "Checkers" because she always jumps when you make a bad move.—*Minn. Ski-U-Mah.*

▪ ▪ ▪

And then of course there's the musical carpenter. He plays on tuba four.—*Wisconsin Octopus.*

▪ ▪ ▪

B. Lehto—"Shall we go outside for a little walk?"
Mary—"You boys have the funniest way of saying what you mean."—*Chicago Phoenix.*

▪ ▪ ▪

Don. Hurrelbrink—"Did you call me a liar?"
Cooper Rice—Not at all. I merely remarked that the sumosity of your ultimate conclusion was due to a superficial appreciation of the veracious reality.

▪ ▪ ▪

B. Lehto—"Why do you call your car Paul Revere?"
J. Freeman—"Because of our midnight rides."

▪ ▪ ▪

J. Broomall—"Why do you call your Ford the 'Crapshooter'."
A. Scarnecchia—"Because it shakes, rattles, and rolls.

▪ ▪ ▪

O. V. Pres.—"I hear you are very musical."
O. P. Lee—"Yes, I play footnotes on my shoe horn."

▪ ▪ ▪

A MERE WORM

Our idea of a mean guy is the musician who puts his mother-in-law's picture on the drum.

Acknowledgments

THE Staff wishes to take this opportunity to express its appreciation of the help and valuable suggestions given by Mr. C. M. Henderson.

Recognition is made by the Editor and the Business Manager to those members of the Staff who gave their loyal support and co-operation, for without them the success of this book would have been impossible.

For further incalculable suggestions and inspiration, we are indebted to our printers, the C. J. Horn Company, Erie, Penna. At this point we owe thanks to our engravers, The Erie Engraving Company, and to our photographer, Down's Studio, and also to Mr. W. F. Schulz for the sketches. Then too, the advertisers who patronize this issue are responsible for a portion of the financing of this Annual.

¶ 630 retail stores in Warren do a total annual business of $26,894,003.00. These 630 stores employ 1983 men and women full time, receiving an annual pay of $2,909,040. A great portion of these stores are represented in the membership of the Retail Merchants Division of the Warren Chamber of Commerce, and they join and extend congratulations and good wishes to the Dana Musical Institute Graduates of 1931.

Retail Merchants Division
Warren Chamber of Commerce

MUSICAL CORN

1st Chess Player—"When does a rooster become a bandsman?"
2nd Brain Fever Victim—"Don't bother a busy man."
1st Chessman—"Why, when he gets his cornet."

Box Office Attendant—"I can give you one in the third row."
Louie Cohen—"No, I want one in the first row."
Box Office Attendant—"Very well, here's an extra fiddle. Tell the stage manager to give you a seat in the orchestra."

"Hey, Ma," said Willie, pointing to the orchestra leader at the famed soprano's recital, "Why does that man keep hitting that woman, hu, Ma?"
"Sh-sh, he's not hitting her; be still."
"Well, then, what's she hollerin for?"

Olive Venn—Several Eastern penitentiaries are serving all the meals to prisoners on the cafeteria plan.
Shorty Lowe—No doubt but this will arouse great sympathy for a man sent up for life.

Traffic Cop—"Use your noodle, lady, use your noodle."
Ge trude S.—"My goodness, where is it? I've pushed and pulled everything in the car."

Herr—"Isn't this suit a perfect fit?"
Curry—"Fit! Say, it's a convulsion."

Broomall—"Ouch! I just bumped my crazy bone."
Olive Venn—"Well, comb your hair right and it won't show."

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Dear Dad—For the sixth time I'm asking you for money, I'm flat.—Ed.
Dear Ed—Sweat for your money. I did.—Dad.
Dear Dad—I've been doing nothing else since I sent you that first wire.—Ed.

My girl dresses in three things and two of them are shoes.

Jess—How was your Hawaiian date last night?
Ed—Keep off the grass.

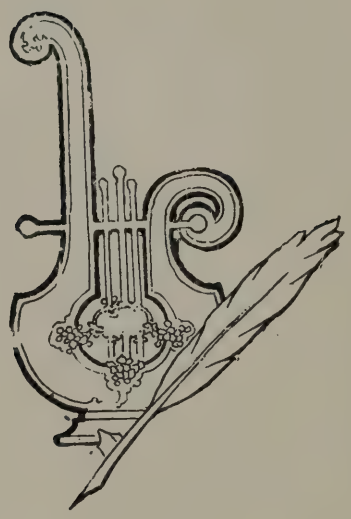
"Changing a tire, eh?"
Louie Cohen—"No. I just get out every few miles and jack it up to give it a rest."

Landlady—"And what's wrong now?"
Staley—"I just wanted to say that I think you get too much mileage out of this roller-towel."

AT LAST AN ANSWER

Freshie—"What is the Faculty."

Soph—"The Faculty is a body composed of highly educated men and women whose work is to assist the Seniors in managing the affairs of the school."

HOW D'YE FEEL?

"Keen" said the knife—
"Grand" said the piano—
"All done up" said the shirt—
"Fine" said the judge—
"Corking" said the bottle—
"Punk" said the fire-cracker.